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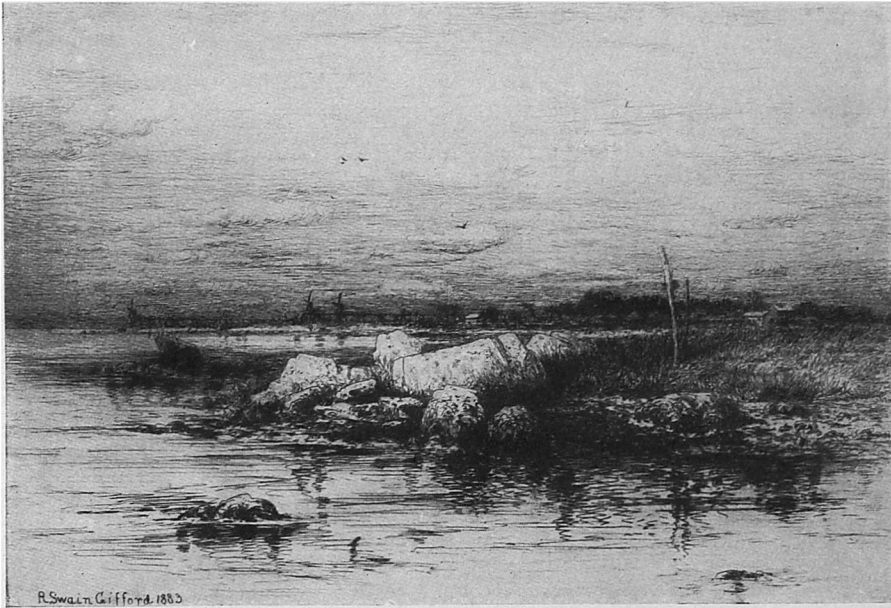
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ITEMS FROM THE ART MUSEUMS

The Corcoran Gallery has made quite recently a number of valuable acquisitions to its permanent collection. When Mr. McGuire, the director, and Mr. Glover were in New York at the time of the



RICKETSON'S POINT—ETCHING
By R. Swain Gifford

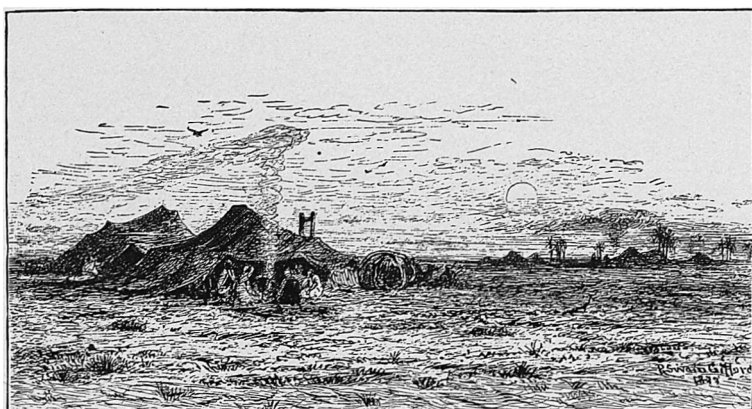
Waggaman sale they purchased a canvas by Blakelock, a large painting by De Neuville, a little water-color by Steelink, and two bronzes by Remington. All of these works have now been received and placed on exhibition.

✿ The Buffalo Fine Arts Academy has bought three paintings by foreign artists recently shown at St. Louis, which, after exhibition in the rooms of the academy, will be transferred later to the Albright Art Gallery. They are a marine, "The Breakers," by Hans von Bartels, of Germany; "The Winter Sun," snowscape, by Louis Van Soest, of Holland, and "Wolfgang Lakes," by August Schaeffer, of Austria. All three received gold medals at the World's Fair.

✿ Scotland has for some time desired to possess a new national gallery, and to hand over the present building in Princes Street,

Edinburgh, to the Royal Scottish Academy, which adjoins it. Recently the Edinburgh town council unanimously agreed to offer the government site on the Calton Hill for the proposed new gallery. Visitors to northern Athens, as Edinburgh folk often call their city, will remember the Calton Hill, with its classic reproduction of portions of the Acropolis, seen down the long vista of Princes Street, Edinburgh. That is a splendid site. And the Scottish collection, if not very extensive, contains some splendid pictures, amongst them what is probably the finest Gainsborough in the world, the full length portrait of Hon. Mrs. Graham, which has been declared a masterpiece.

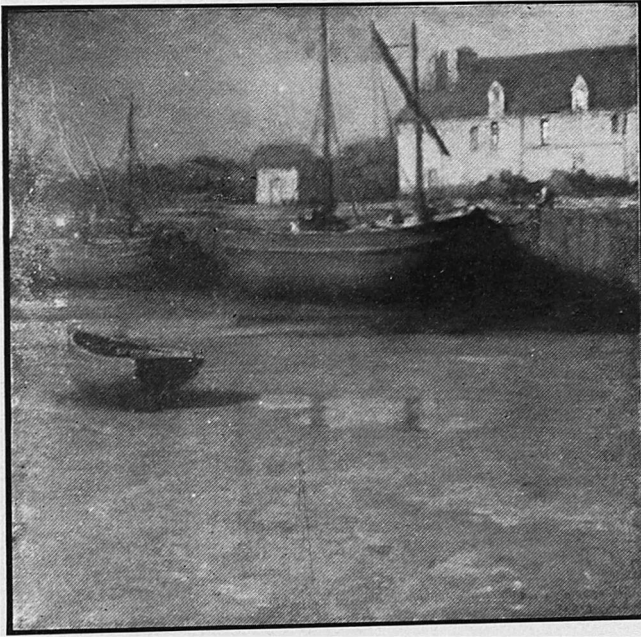
✿ Within the last few months John W. Alexander has sold four



EVENING IN THE DESERT
By R. Swain Gifford

pictures to museums. The Cincinnati Fine Arts Museum bought his portrait of Rodin, the Pennsylvania Academy of Fine Arts "A Quiet Hour," the Minneapolis Fine Arts Museum "A Ray of Sunlight," and the Providence Fine Arts Society "The Blue Bowl."

✿ The St. Louis School and Museum of Fine Arts, which will occupy the permanent Fine Arts Building of the recent World's Fair, has received many valuable gifts of foreign and American sculpture, paintings, and applied arts that were shown at the Exposition. Four beautiful examples of modern French sculpture were presented by the city of Paris and the French government. Eighteen important pieces of American sculpture have also been presented to the museum, and permission has been given to reproduce six others. These include French's equestrian statues of Washington and General Hooker; Donohue's "Young Sophocles"; "The Puritan," by Augustus Saint Gaudens; "The Horses of Diomed," by Gutzon Borglum; and "The Stone Age," by John J. Boyle.



PONT AVEN

By David Ericson

(See note on Detroit Museum of Art)

✿ "Beaching the Boats," by Hendrick W. Mesdag, the famous Dutch marine-painter, has just been presented by the artist to the Buffalo Fine Arts Academy. The gift was made by a letter to the president of the academy, Mr. Ralph H. Plumb. The painting is now installed in the rooms of the Buffalo Fine Arts Academy.

✿ A d v i c e s from Washing-

ton say that the report of the sub-committee of the board of regents of Smithsonian on the art collection to be presented to the government by Mr. Freer of Detroit, shows that the gift is much more valuable than at first supposed. The present collection, known as the Whistler group, is valued at six hundred thousand dollars, and to this Mr. Freer will add other collections worth four hundred thousand dollars, making in all one million dollars. In addition he will donate five hundred thousand dollars for the erection of a suitable building for the paintings. The so-called Whistler group includes eight hundred and eighty-five paintings by that artist, including the "Peacock Room," together with some fifty framed paintings by Thayer, Pyron, and Dewing, and upward of five hundred accredited to Chinese and Japanese artists of the tenth and eleventh centuries. The collection also includes nearly one thousand pieces of ancient Oriental pottery.

✿ The Metropolitan Museum in New York is not the only gallery that is having trouble over the possible presence of things not genuine. The Louvre is also a sufferer. A picture of St. Francis, attributed to Greco, was removed from the Louvre recently by order of the Secretary of Fine Arts, experts having decided that it is nothing but a copy of the famous master's work.

✿ A valuable collection of Van Gravesend prints is to be presented the Detroit Museum of Art by the owner, Charles L. Freer, according to statements made by friends of Mr. Freer. The prints are modern marines.

✿ Apropos of the recent purchase of Fithian's portrait of Aristo by the National Gallery at London, for thirty thousand pounds, the Westminster Gazette recalls that this canvas is by no means the costliest of the pictures owned by the British government. This distinction it gives to the "Anisdel Madonna" of Raphael, which was bought in 1885 from the Duke of Harlborough for seventy thousand pounds, more than fourteen pounds a square inch. Ruskin called this "quite the loveliest Raphael in the world."

✿ A recent acquisition of the Cluny Museum, Paris, which has now been placed on view, is a fine collection of rings of the sixteenth, seventeenth, eighteenth, and nineteenth centuries, donated by Baron Rothschild.

✿ Under the agreement whereby the New York Historical Society has accepted the collection of miniatures made by the late Peter Marie and given to that organization, it is agreed that they must be kept together and must not be sold. The will also gave five hundred dollars to allow for a proper case in which to show them. There are two hundred and seventy-five miniatures, and on the appraisal were valued at five dollars each, or thirteen hundred and seventy-five dollars. The miniatures, however,



THE MINIATURE
By George Charles Aid
(See note on Detroit Museum of Art)

cost from one hundred dollars to one hundred and fifty dollars each to paint, the aggregate cost of the painting of them being about thirty-five thousand dollars.

✿ Five medal pictures by American artists at the St. Louis Fair were purchased by Ambros Petry for the Detroit Museum of Art, and one of T. Blink's hunting scenes and "The Wine Cellar," by V. Chevilliard, have been added by E. C. Walker to his collection lately on view in the museum.

✿ Five marble sculptures and four bronze statuettes, purchased from the proceeds of the H. L. Pierce fund, have lately been installed in the Museum of Fine Arts, Boston. They include a fragment of what was once undoubtedly a charming Attic statue of Leda and the Swan, dating from about 400 B.C., and said to be the earliest illustration of this remarkable mythologic courtship. A large head of Zeus dates from the same period and appears to be a variation of the Phidean

type, bearing no traces of eastern influence, although discovered in Asia Minor. Another fine head is apparently the portrait of a Roman lady. And there are two bas-reliefs, one representing a lady with a mirror and the other illustrating the death of Priam.

✿ Charles L. Freer, Detroit's well-known millionaire citizen, has tendered

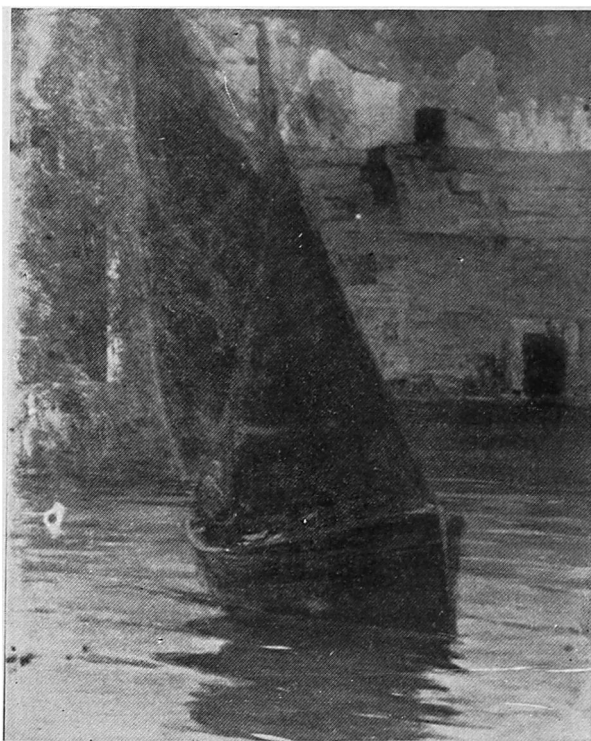


THE SEA WALL, SEPTEMBER

By Joseph R. De Camp

(See note on Detroit Museum of Art)

the Smithsonian Institution at Washington a gift valued at no less than a half-million dollars. Mr. Freer's offer comprises the greatest collection of the famous Whistler paintings in the world, and the second largest collection of Japanese and Oriental fine arts and pottery in the world. This is the largest gift ever made to the government of the United States. A committee consisting of Dr. Alexander Graham Bell of Washington, Dr. James B. Angell of the University of Michigan, Hon. John B. Henderson of Missouri, and S. P. Langley, secretary of



THE INNER HARBOR, POLPERRO
By Henry B. Snell
(See note on Detroit Museum of Art)

the Smithsonian Institution, has been appointed to make arrangements for the acceptance of the notable gift. The greater part of the collection of curios and paintings is now at the home of Mr. Freer on Ferry Avenue, Detroit.

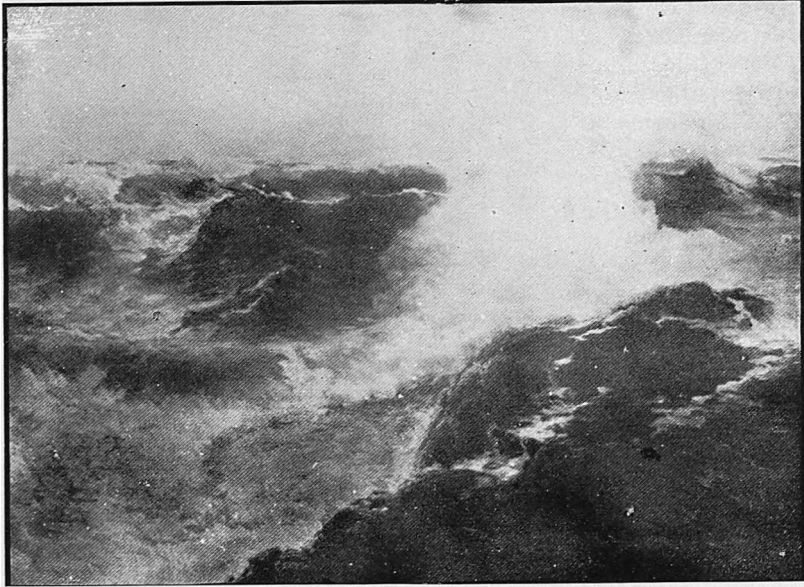
♣ The St. Louis Public Museum has received the life-size equestrian statue called "The Hurdler," as a gift from the Culver Military Academy. "The Hurdler" is the work of Georges Julian Zolnay, superintendent of the division of sculpture at the World's Fair, and instructor of sculpture in the St. Louis School of Fine Arts. The statue represented the sole exhibit of the Culver Military Academy, and was located at the main entrance of the Palace of Education.

♣ While in a drug store recently N. P. Perry, a well-known business man, dropped dead, aged seventy-three. He was a widower and childless, and his entire estate goes to the founding of an art gallery for Bloomington, Illinois.

♣ The purchases made by the Boston Art Club from the seventy-first exhibition are as follows: "Sunset," by Jules Turcas; "A Berk-

shire Brook," by Bolton Jones; and "The Harbor," by William P. Burpee. The annual appropriation of \$1,000 is divided in three sums for these purchases.

The Detroit Museum of Art has created an annual subscription fund for the purchase of pictures by American artists for its permanent collection. This enterprise has met with marked success, and the subscribers will be called together at an early date for the purpose of selecting this year's pictures. Recently the institution had a good



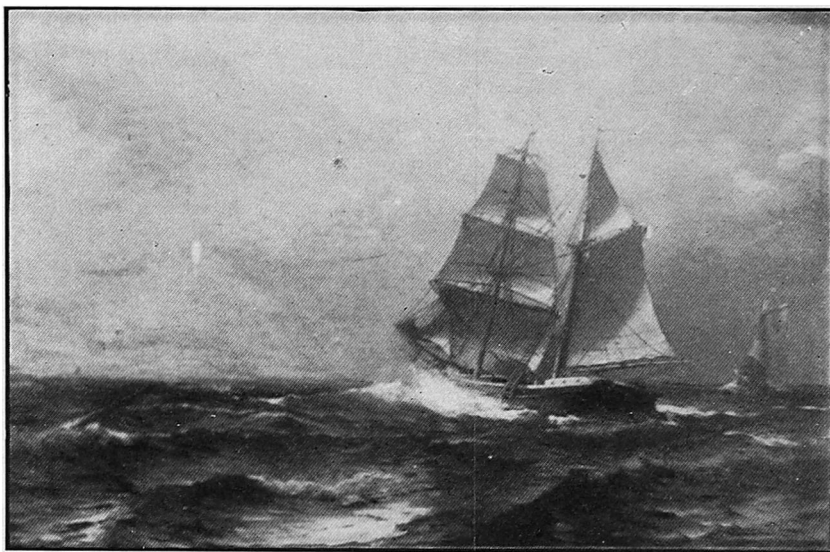
A LEDGE OF BASS ROCKS

By George Herbert McCord

(See note on Detroit Museum of Art)

exhibition of works by Hugh H. Breckenridge, followed by choice collections by Edward Ertz, E. T. Hurley, and Charles P. Gruppe. Among recent additions to the print department of the Lenox Library are a number of etchings by R. Swain Gifford, whose death caused a loss to American art that is greatly regretted, and whose even and kindly temperament secured for him a host of friends. Mr. Gifford was one of the first to take up etching when the passion for that art possessed so many of our painters. His plates are not many, and they were made for his own satisfaction, rather than for any commercial purpose, therefore they are pleasing and commendable. Those on exhibition in the library included views of Venice, the Orient, and New England, his "Hudson River Tow," looking along the decks of barges to the tug that is hauling them, a cattle

piece after Troyon, a programme design, and a sketch made at the first meeting of the New York Etching Club, in 1877. This last plate was drawn by Gifford, bitten by James D. Smillie, and printed by Dr. Leroy M. Yale. Mr. Gifford's manner in etching was as dignified and artistic as in his painting; it was simple, direct, and strong, and although in composition he might be regarded as a conformist, every piece of work that he finished bore an individuality of its own.



THE FRENCH COASTER

By George Herbert McCord

(See note on Detroit Museum of Art)

✿ Advices from Waterbury, Connecticut, state that in the personal estate of Miss Celia Norton, of Bristol, are some valuable paintings which she has given to public institutions. One by West which in 1860 got the gold medal in the Paris Salon, goes to the Boston Public Library. There are three other paintings which are given to the city of Portland, Maine. Several oil and water-colors, besides the testator's favorite, a marble statue "Listening to the Birds," by Martinoli, are all given to the Metropolitan Museum of Arts of New York city.

✿ The Detroit Museum of Art started about twelve years ago a series of informal art lectures which have proved so popular that it has determined to build an auditorium specially adapted for the purpose. The building, which is now under course of construction, and will probably be ready for occupancy shortly, is to be one hundred feet in length by seventy feet in width and four stories in height. The auditorium will occupy the basement floor and be large enough to accommodate Sunday audiences.



MY SISTER LYDIA
By E. C. Tarbell
(Who won First Prize at Worcester Art Museum)





MUSING
By John W. Alexander
(Recently honored by Four Public Museums)

